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.364 Cary, Atlas, 1808; and 3 others 4 *vols.*

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Fine Arts.

SALE OF THE MARRYAT COLLECTION OF POTTERY AND PORCELAIN.

The sale of this famous collection, by Messrs. Christie and Manson, announced to begin on Monday next, is one more instance added to the long account of treasures gathered by the most persevering and devoted enthusiasm through many years of study, and at very considerable expenditure of money, doomed at the moment of completion as a historical series to be again dispersed. How this fatality awaits so many of the great private collections is a curious point. Whether familiarity leads to indifference and longs for a change, as some picture collectors are known at length to renounce their love for the old masters and rush incontinently amongst the modern painters; or whether, as would be far more natural, the ardent collector has permitted his hobby to run away with him and leave him to the discovery that the return for a large investment in objects of art is not of so tangible a nature as the Three per Cents.—however it may be, such collections as that made by Mr. Joseph Marryat during a lifetime, and guided by such profound acquaintance with the subject, such research and taste, can scarcely fail to bring reward in a very substantial form. Other and perhaps more honourable recompense has long been, and will continue to be, given by the whole world of students of the Arts to Mr. Marryat for his invaluable book upon the history and processes in ancient and modern ceramics, which will for ever associate his name with the classics of ceramic art. As a collector, however, Mr. Marryat appears to have confined himself chiefly to the oriental and European forms of pottery and porcelain, which are very distinct from those which we know so well as Etruscan, Greek, and Roman, and offer a sufficiently extended field without venturing upon the equally wide and less accurately explored one of the antique.

The specimens of English work are most interesting, and well sustain comparison with any of the foreign work, from the Staffordshire and Leeds ware to the highly finished and in some respects incomparable Wedgwood; and in porcelain, the Derby, Chelsea, Bow, and Worcester.

After all that is to be said in praise of the Europeans, it may be doubted whether the palm in ceramics is not held by the Orientals—the Chinese and Japanese. In antiquity they may certainly vie with the Greeks, for they were making porcelain, according to the learned M. Stanislas Julien, near 200 years before the Christian era, while as inventors in the art they take unchallenged the first place, and to this day there has been produced nothing in colour, and very little in form, that approaches the Chinese porcelain. Some express imitations are manufactured, but these, when placed side by side with the originals, sink into utter dulness. In the first and second days' sale, which includes the oriental china, there are no less than 180 examples of the ancient Celadon and Crackle porcelain, several of which are quite unrivalled, as the pair of large bottles and covers in dark blue, with vines and grapes in relief, 42 inches high, from Strawberry-hill. 156. A globular bottle, with long neck, a very beautiful piece richly pencilled, with gold on mazarine blue, 19 inches high, also from Strawberry-hill. A pair of vases and other pieces from Mr. Beckford's collection at Fonthill. 142. A vase, splashed brilliant crimson, and purple, with grey crackled neck, six inches high, from Mr. Fortune's collection, with other choice bits from the same collection. 252. A pair of very fine vases and covers, brilliant turquoise, and gold, with landscapes and figures in compartments, 15 inches high. Two pairs of magnificent vases (247, 248), one dark green, with flowers in patterns, 24 inches high, the other light green, with arabesque in medallions, 21 inches high. The unique piece of Nankin (104), a deep dish, with a crimson shaded kylin, is also a remarkable example, by the engraving in Mr. Marryat's work.

There area few good specimens of Chinese, Limoges, and Byzantine enamel, with some carvings in ivory, and two or three fine cabinets of Italian work. The sale commences on Friday with the valuable library and a small collection of pictures.

There are a few examples of Etruscan pottery, and some of the curious ancient Mexican, with some extremely interesting pieces known as Persian ware (lots 975-6), evidently an early and perfect kind of Majolica, and showing in all probability the derivation of the art of painted and glazed earthenware from the East, and possibly from China. Other examples in the collection are allied to these, as is shown in the coarser form and method of Arab workmanship seen in those named Hispano-Arabic (835); a small tazza with the cross and Christian monogram in brown glaze (833); a dish with metallic lustre border, a piece of the thirteenth century; and in 836, "a tile from the Alhambra painted and enamelled," date about 1300. That the art continued to be practised in Spain may be observed in the more modern examples of Madrid ware (492-4), which resemble the Italian ware of the time in its various styles of the majolica, but never approaching the art which was developed in the work of the Italians. Some of the most beautiful and rare examples are to be noticed in the collection of the works of the old masters, of Urbino, Pesaro, and Gubbio, contemporary with Raphael, in the splendid dish (848), painted after a design of Raphael's, and inscribed and dated by the famous Fra Xanto, 1533, and another by the same master, also inscribed, both of which were selected as examples for the South Kensington Exhibition, and are engraved in Mr. Marryat's book. The Majolica vases, which come into the same day's sale—viz., Monday, 18th Feb.—are all remarkable. Amongst these are the Gubbio vase (882), in lustred ruby and yellow, on blue ground, from the Poniatowski collection; (884) an Urbino vase, painted with the triumph of Galatea, after Raphael, and the companion vase, painted with the subject of Niobe and her children; (885) two Urbino vases, choice examples, engraved in the work on "Pottery and Porcelain." There are also several fine specimens of the beautifully shaped "pilgrims'" bottles, the pharmacy vases, labelled "aqua violato," "Sirop Artemisia," or "Aqua Celadon;" and jugs and large presentation dishes, with portraits of "Puccia" or "Cecilia Bella." A very fine ewer is that painted with Acis and Galatea, 19 inches high, which was in the famous Strawberry-hill collection. The examples of Capo di Monte ware are of the highest excellence, especially the large ewer and basin (486), formed as large shells, and beautifully ornamented with shells, seaweed, and coral, modelled and painted like nature. The collectien is rich in French *faience;* and the Palissy ware, with its quaint ornaments of lizards, snakes, plants, &c., in relief, affords an opportunity of comparing the many false imitations of this curious work of that enthusiastic Hugenot artist, Bernard Palissy. In all the German kinds of pottery, porcelain, and glass, there are an innumerable host of examples, from the tiny shepherdesses and prettily painted cups and saucers of the Dresden, Hochst, Fürstenberg, and Frankenthal, to the splendid artistic products of Berlin, Vienna, and Copenhagen. The German stone ware and Böttcher ware, which represents the early experiments in the art by Böttcher and Tschirnaus, in Saxony, under the auspices of the Elector Augustus in 1706, are all capital specimens of great historical interest. The royal factories of France, commencing about the same time at St. Cloud and afterwards at Sèvres, are well represented by examples, the dates of which are established by the marks of the artists, as Buteux, 1763; Xroevet, 1753; Alonde, 1753, and others.

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